

Philistines and the history of art II: To suggest that philistines knowingly or unknowingly/directly or indirectly do not play an important role in the history of art would be naive. Is it not highly probable for example that philistines by their very nature and presence at all spatial and temporal coordinates have unknowingly directly or indirectly/in whole or in part caused a potential creator of works of art to bring into existence an autonomous-aesthetic phenomenon? Is it not highly probable that philistines by their very nature and presence at all spatial and temporal coordinates have unknowingly directly or indirectly/in whole or in part caused a potential appreciator of works of art (a) to become interested in appreciating aesthetically a work of art (b) to come to know what it means to appreciate aesthetically an autonomous-aesthetic phenomenon (c) to appreciate aesthetically an autonomous-aesthetic phenomenon? Is it not true that philistines particularly those of the past four hundred years have consciously (knowingly)--even if for all the wrong reasons--been very interested in art (not it must be understood in appreciating works of art aesthetically to be sure) and as such have played and will it appears continue to play an important role in the history of art? Is it not true for example that many philistines have--for different reasons among which are fear of dying, desire for immortality, desire for social standing, desire for tax benefits--provided many potential creators of autonomous-aesthetic phenomena with the time and materials in order to bring into existence a great many works of art? Is it not probable that they will continue to do so in the future? Is it not true that many philistines have--for the same reasons just enumerated above--not only brought into existence and maintained (Is it not probable that they will continue to do so in the future?) many of the physical structures and facilities (most of which are named after their benefactors) which make available/accessible to contemporary audiences of appreciators and potential appreciators--not only in those structures but also throughout the land--and to future audiences of appreciators and potential appreciators of works of art many autonomous-aesthetic phenomena? All of which does not mean that everything that philistines in general and in particular those philistines of the past four hundred years have done is beneficial to the history of art but it does mean that philistines have played and will continue to play important roles in the history of art.